*Is the One-Step the Limit big cities have put the ban upon it. Only those who conduct the lowest kind in its greatest popularity, at the other extreme, in high society. The Sensuous Dancing? **The One-Step the Limit big cities have put the ban upon it. Only those who conduct the lowest kind in its greatest popularity, at the other extreme, in high society. The can be danced with all impropriety, it can also discove with all impropriety in the regular, discreet wait is generally danced. You can see some couples in the regular, discreet waitz position, using it as a means of vigorous exercise, hopping up and down like a pair of jumpinglacks. They are decent, but

line the walls and gaze frowningly upon the one-step line the walls and gaze frowningly upon the one-step as they frowned on the trot and the bunny hug, there are plenty of the age that slummed, years ago, at some dance hall at Coney and thought they were very daring indeed. In their recollection arises the picture of a brawny thug "spieling" his bunch of skirts-the pair of them clutched in close embrace and toetering from one foot to the other, with an occasional slow turn in uncouth emulation of the graceful, exquisite walfz, it was the lumbering, awkward, ciephantine dance of the tough of the period, too gross and heavy-footed for the dance the music asked.

That was the first one-step and, as the one-step is performed in its strict essence today, it differs in no respect as to awkwardness, simplicity or ugliness. But it has been reached by a different route, and by other dancers.

ness. But it has each reason to and by other dancers.

The original waltz in three-quarters time, consisted of a step cutward, a bringing up of the other foot; another step outward, and then repeat in the opposite direction. It was condensed to the two-step opposite direction. in two-fourths time, in which the step outward was

France's Beau Brummel might, be gallant enough, if he were asked, to say he had come over here to teach American girls the one-step. He gilded the from one foot to the other in slow time, like a pair Among those wroth but speechless chaperons who pill in his best Forty-second street French and presented it to Andre. But that astute hero refused to

"Dance it with your American girls? A-a-ah. I hope to have the pleasure. But teach it-there is

DECOROUSLY NAMED

He was right; they know it well enough. Some learned last winter, when the outery against the trot and the bear started the quest for some other novelty which would be as enjoyable. This fall, under a name eminently fitting and as eminently decorous, it began its wildfire spread. Yet thus far, that spread has been in patches, rather than all embracing. Even in the large cities, where it is best known, widely separated classes of society are its chief exponents, with a gulf between that has no one-step symptoms. If, as happened carly in the season, one wealthy banker built a vast, temporary bungalow on his country estate and permitted the orchestra to play noth

ing but "Marietta" until morning, while his guests one-stepped until dawn, there are scores of dancing masters who forbid the innovation in their halls after night, some daring couple try to

If some fashionable assemblages can content themselves with the old, regulation distance between dancers, hand and waist being the only points of contact, there are plenty of others who plunge lato the most intimate embraces, and stay

"I teach it: I am teaching it to society people all the time," said a well-known dancing in-structor, "But I do not allow it to be done in my

"You can see some others in close clutch, stepping of heavy-booted lumberjacks. They are accurate in their repetition of the old, tough 'sooey' of Coney Island and they might as well take a slow promenade nlong Broadway, hugging each other.

"You can see them carrying the step to an extreme that is almost a kick; and then they are furnishing the final fillip of the old racquet, plus the tight embrace the respectable old racquet didn't supply. You can see them letting the one-step take care of itselfas it will for anybody who knows how to put one foot in front of the other or how to step from side to side-and devoting their united strength to a hug no man can put asunder, or wants to if he happens

to be the partner in it.
"You can see them, still embracing, introducing the gravevine, or the high-school dip, or any other figure that has been among the thousand fantastic features of the turkey trot and its near relatives during the last few seasons. But the embrace is the detail incident to every variation, and that is the danger which is part of all these too popular

"'Well,' people may say, 'cut out the close em-brace, and it will be as proper as a quadrille.' So it would, or very nearly; but the trouble is you can't cut out the embrace. First, because the dancers don't want to omit it, since it is the very reason they have taken to these dances; and second, because the very rhythm of so simple a step requires the closest pos-sible unison of the dancers to hold it. It calls for complete reciprocity of movement if the precise bal-ance of the time is to be maintained, and so slight a separation as attends the usual waitz position prevents a couple from responding with the perfection of step needed.

LOTS OF SWING

"The music itself must have a swing to it that carries them along, for it can scarcely be said to be danced. It is rather siepping to rhythm and the dancers must actually feel the rhythm pulsing in their ears and influencing at once every nerve and muscle of their bedies, simultaneously. "Such a description sounds as though it might

"Such a description sounds as though it might be a difficult thing to do. In reality, it is the earlest of all dancing and all time-keeping, but it implies that time must be kept however automatically that may be accomplished. Other dances, of course, make the demand for the keeping of time by both dancers; but in them the brain does find the opportunity of governing the muscular movements in conformity with those of the partner, at least to some small ex-

tent.
"The one-step has no time 'escapement' at all, the The one-step has no time 'escapement' at all, the brain has not the fraction of a second to correct any involuntary lapse of the limbs on the part of either. So a close contact affords the sole means of instant response; and the more numerous, or vigorous, or contorting the features introduced the closer must be the embrace to insure immediate response from the

partner.

"That is why the musical airs in vogue are so few and, some of them, so old. You never hear anything but 'Row, Row, Row," 'Marietta' and the 'Robert E. Lee.' Every one of those three has a rhythmic swing to it which can fairly lift a 130-pounder from the chairs and set her feet a going."

The opinion that the limit of sensuousness has been reached in the one-step leads many teachers of dancing this country to suspect that the reaction is

ing in this country to suspect that the reaction is near. How soon it will come none of them ventures to predict; but that the one-step itself will last beyond this winter is doubted by the majority.



Introducing the Grape Vine in the One-Step

It Permits the Closest Embrace and It Doesn't Seem to Bar the Most Sensational Features

VERYBODY who hasn't been dancing the one-step is asking two questions: How do you dance it? and Why should you dance it? There is only one answer to the first of them, and it is more than easy; but there are a dozen to the second, and the more you know the more you'll ask.

But there will be, among that dozen of answers, one that has been accepted as the last word on many dances of the last few years; and it is creditable neither to the dance nor the

Is it correct, is it true, that in the one-step the world which has gone dancing mad has reached the limit of sensuousness? If it is, we may be on the verge of rebellion against the whole series that has shocked morality.

These paradoxes are less contradictory than they seem. They are all solved when one realizes that it is contracted the range of the post in the operation of its performance in the light of the roots in the second to the roots in the second to the roots of the post five as that the operation of its performance in the light of the roots of the post five as that the operation of the post five as that the operation of the post five can remise.

Now if you add to this the suspicion—so strong as the familiar to Europe especially to Paris.

Now if you add to this the suspicion—so strong as the familiar to Europe especially to Paris.

Now if you add to this the suspicion—so strong is the familiar to roots of the post of the wicked turkey in the proposed of these very towns are dancing it in the state of the wicked turkey trot, horse trot, bunny or plain huggingly bean longe, grapevine or crab crawl, just as the familiar to Function of experts that it's a certainty—that the operation of the proposed of the wicked turkey trot, por an as the familiar to the police.

When Andre de Fonquieres arrived in the United States one of the interviewers had a hun h that

most up-to-date in the most fashionable society e and abroad.

So it is at once the simplest yet most mysterious ce we have had since we romped in the ancient tuet. You can learn it in a night, and you can p on learning things about it for a year. You ton most up-to-date in the most fashionable society here and abroad.

So it is at once the simplest yet most mysterious dance we have had since we romped in the ancient racquet. You can learn it in a night, and you can keep on learning things about it for a year. You can be perfectly ridiculous in it and perfectly propert or you can be just as ridiculous and equally improper -so that mostly you'll never fail to be ridiculous, whatever the other phases your performance may present. And as for understanding it, those who understand it best are chiefly those who comprehend it least.

backward, sidewise, turning around, or making no progress whatever. It is, literally, just one step; nothing more. So, if you can step forward and back, or teeter from side to side, or—It is no exaggeration—stand still and sway your shoulders, you can dance the one-step. There are probably some paralytics who might rank as stars in the one-step. Heing what it is, the essence of simplicity and the key-step to all other steps, it lends itself to any of the bizarre, not to say shocking, features which have characterized the ragtime dances of the past five years as well, sometimes better, than the originals. You can turkey trot, horse trot, bunny or plain hux, grizzly bear, tango, grapevine or crais crawl, just as the fancy takes you and your partner. The only

Recipes for Love From Classical Lovers he had given the bride the best



N THESE days of difficult wooing, and the more difficult keeping of them woord, the help that admired and appreciated.

And whatever the expenence and the sex of those who need make love successfully these days, they will find it hard to surpass the wisdom displayed in courtship by their torbears

The classic writers of poetry and prose made a spe rialty of love, as the modern ones do, in their turn But they seemed then to be less romantic and infinitely more practical, which makes them valuable in ways that have been too long and too largely overlooked.

of example, there was "a surregate old master, win pecied that he could delicately at the tree year to keep Manitus at home of nights when the first year to keep Manitus at home of nights when the first year at the preferred his vendors with a





with, until Willie, smok

the year around lives and labors



love recipes. He can quote you the fifty-seven different varieties of love, with their causes and their anti-dotes, as itemized by the classic writers, until you want to make a break for the marriage license buwithout troubling to ask her consent, you feel so

If you were to put up to him any problem-say, the modern problem of the beautiful young woman who is boiling mad-he wouldn't worry a little bit. He'd simply answer according to that greatest of all the experts old Orld, who evidently ran foul of many a

experts, old Orld, who evidently ran four or many a itoman charmer when she was mad all over.

"Aha" says Ovid, in his practical guide, entitled The Art of Love. "You, too, if you were to look at your mirror in the midst of your anger, hardly could any one distinctly recognize her own counter-

If Willie's angry darling would only give the lither angry carried would only give the kitchen mirror a quick glance when she goes out there to show him she won't breathe the same air he does, no matter if her new supply does smell of the evening's corned beef and cabbage, wouldn't she turn to him, next minute, a face that is all smiles? Ovid's little suggestion might save many a happy home from

He was one of your all-around experts, who was justly revered in Rome for wise counsel on every that, if she can only look like a large fortune b columnal ancestry, she is going to have lovers fight-

"Believe me," Ovid observes, with the genial familiarity poets have license to use-"believe me, ye fair who know it by experience, I hate immoderate features; by alluring eyes love must be enticed. Full oft do the features in silence contain the germs of hatred. Look at him who looks on you; smile sweetly in return to him who smiles. Does he nod at you, do you return the sign so well understood."

Is there any advice which could possibly meet more agreeably the wishes of every lover? Or, for that matter, is there any advice which, so completely as this one from Tibuilus, will fit the present whim and fashion of all the ladies?

"Alas' alas! I see that our girls delight in wealthy lovers. Come then, spoil and plunder, if Venus craves for opulence. Let her wear thin robes spun by the Coan women and inwoven with gold; let Africa and Tyre vie in supplying her with their choicest colors, their purples of violet and crimson tinge."

Tyre being out of business, modern Venuses are perfectly satisfied with Paris, so moderate and simple is their taste; but it is a real comfort to know that elegant a critic of their sex, so long ago, advised the wearing of the sheerest material the law allowed.

TRUE LOVE VS. LUXURY

reditable to their heads, if not their hearts, w rather see women inclined to economy and unselfish ness; and many a poor, anxious girl has quit the shrinking violet role and insisted on her lover going shrinking violet role and insisted on her lover going broke for her, purely because she imagined it is the sacrifices lovers make which endear to them the women on whom they lavish their money. Well, for the unselfish there is hope. All those old poets agree that the girl who is rapacious is to be shunned, except by aged lovers, who can't help themselves. That most of the poets were pretty hard up themselves, and chronically in love, may be regarded as prejudicing their views; but modern experience does prove that unselfishness stands a better chance of winning true love than insistence on luxury at the lover's expense. love than insistence on luxury at the lover's expe

Some of them, of course, run to drink. Aeschylus declares that "Bronze is the mirror of the form, wine of the heart." Sophocles avers that "Fortune is not on the side of the faint hearted"; and adds. "No oath is too binding for a lover."

Euripides believed that "Woman is woman's natural ally"; and also that "Man's best possession is a

Terence was one of the first to admire the facility Terence was one of the first to admire the facility with which lovers quarrel, declaring that "The quarrals of love are the renewal of love." As to the fatr ones he paid his respects to them in this manner: "I know the disposition of women, when you will, they won't, when you won't, they set their hearts upon you of their own inclination."

Publius Syrus believed in the abandoned brand of bliss, averring that "A god could hardly love and be

Feature

Plutarch was quick to see that many virtues do not make love or happiness. To prove which he told this story:

"A Roman, divorced from his wife, was being highly blamed by his friends, who demanded. Was she not chaste? Was she not fair? Was she not fruit-

she not chaste? Was she not fair? Was she not fruitful? Holding out his shoe, he asked them, in turn, whether it was not new and well made. 'Yet,' added he, 'none of you can tell where it pinches me.' Again. Plutarch quoted Pittacus to the effect that "Every one of you hath his particular plague, and my wife is mine." With regard to another, he said that 'His preferred an honest man who wooed his daughter above a rich man," and added a saying of Themistocles that he "would rather have a man that wants wants a man."

tocles that he "would rather have a man that wants mone; than mone; that wants a man."

Diogones Laertius reported as a saying of Socrates that, being asked whether to marry or not, he replied, "Whichever you do, you will repent it."

As to the fine art of personal adornment, the ancient opinions differ, although as to the practice they agree. All the observant poets remark that old women paint, and that young and old will grab off the biggest bunch of false hair that happens to be handy to help out their natural supply. But the higher critica, like Ovid, Insist that a woman had better stick to her own charms and good health as long as she can.

Reading these compendiums of sage counsel in the light of modern life, it looks as though men and women a couple of thousand years ago weren't very much different from the men and women of today. The main distinction then is unchanged now—passion,

much different from the men and women of today. The main distinction then is unchanged now-passion, as its poets admit, is to be aroused in a thousand ways, most of them discreditable. But true love can arise from only one foundation, that of mutual respect.